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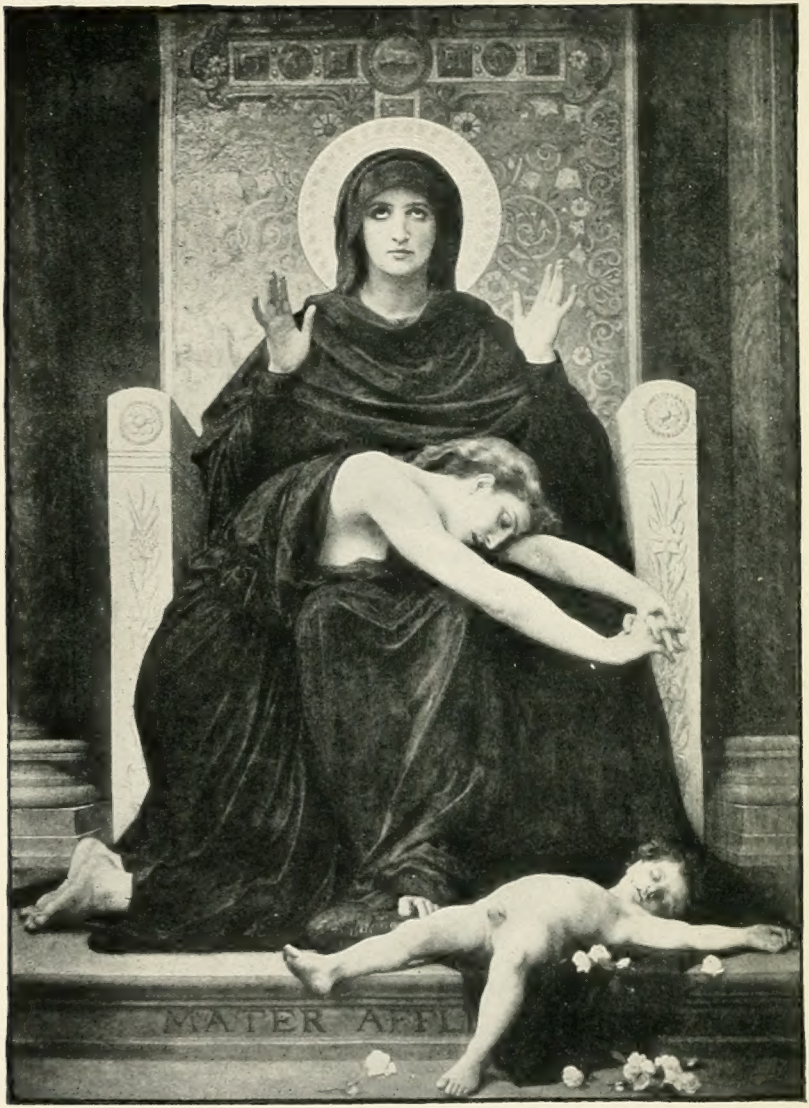

Painted in 1877. On the step of the throne on which the Virgin is seated are the words "MATER AFFLI[CTORU]M."

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GREAT ART GALLERIES

The Luxembourg

THE LUXEMBOURG

PARIS

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THE LUXEMBOURG GALLERY

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The French proverb has it that "Truth is hidden at the bottom of a well," a saying that can be traced back to the ancient Greeks. Truth is here figured emerging from her hiding-place, attended by a cupid who bears rich garments for her investment.

To Degas belongs the discovery of the pictorial possibilities of the posturings of the ballet girl. This is one of the best of his representations of a dancer in the glare of the footlights—foreshortened as seen from the auditorium.

On a wide plain, over which dawn is just breaking, lies a regiment of infantry sleeping in their grey blankets. In the sky is depicted a dream of glory of one, perhaps, on his first campaign. In a long procession defiles a vision of the great armies of France, the heroes of Revolutionary days, of the Empire, of Africa and the Crimea.

CHRIST IN THE PEASANT'S COTTAGE. FRITZ VON UHDE.

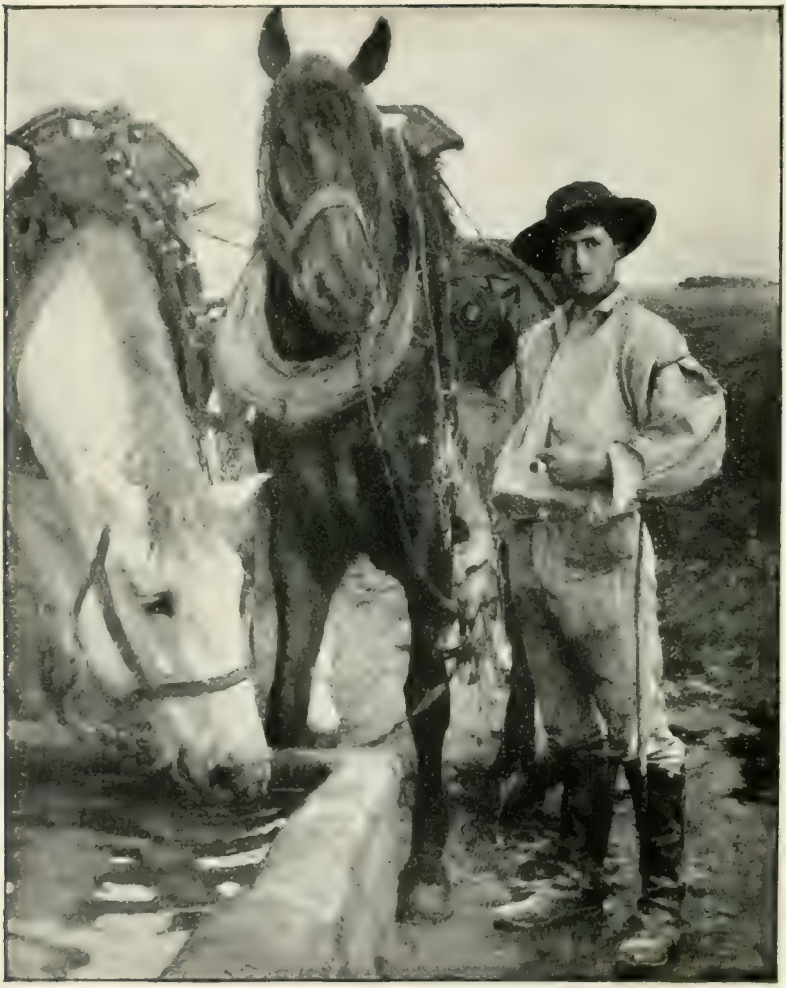
Herr von Uhde has painted many pictures of Christ in modern surroundings. This is one of the most charming of them, in which our Lord is represented as presiding at the humble meal of a peasant family. Another rendering of the same subject is in the National Gallery at Berlin.

A fine example of the work of the great romanticist. Jacque painted his sheep under every possible condition, and always harmonised them with the spirit of his landscape. This picture was exhibited in 1861.

THE BIRTH OF VENUS

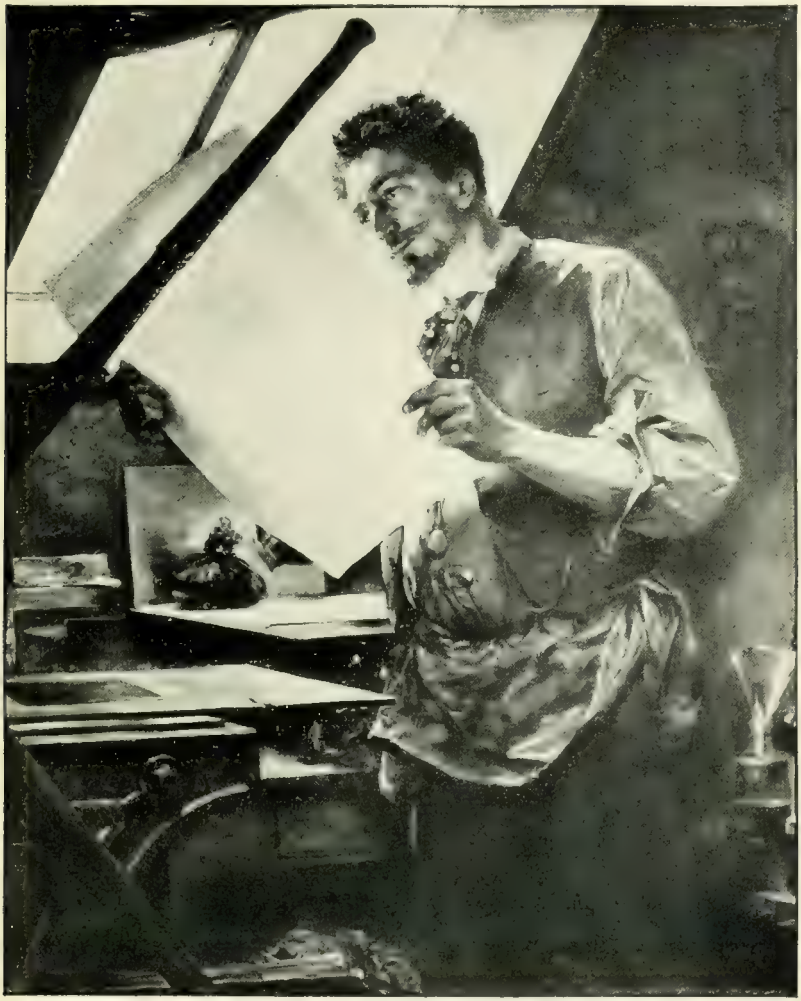
ALEXANDRE CABANEL.

Venus—or rather the Greek goddess, Aphrodite, with whom Venus was identified by the Romans—was reputed by the poets to have sprung full-formed from the sea-foam.



A Breton farm lad watering his team.

PORTRAIT OF AN ENGRAVER. S. MATHEY.



Keen and alert of countenance an engraver looks eagerly at a trial proof of the plate upon which he has been working, and which he has just taken wet from his press.

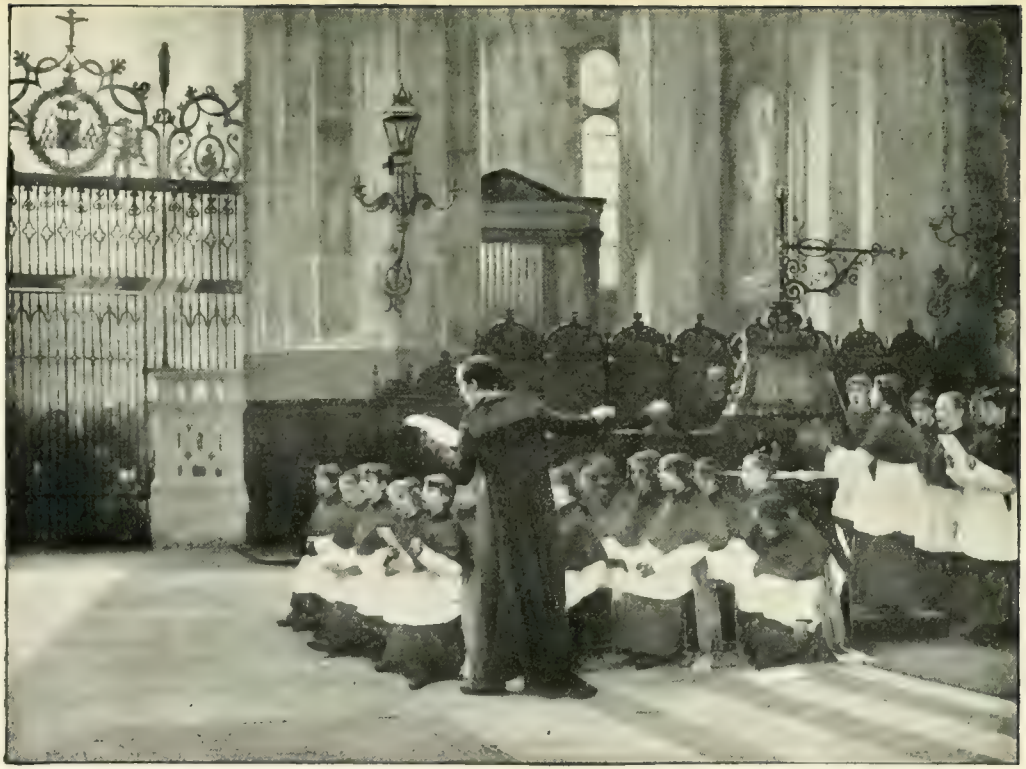
TRUTH. J. J LEFEBVRE.

Another rendering of the subject on page 6. Here Truth's mirror forms the symbol of her brightness and purity.

Executed in various coloured marble this work is a notable example of modern French Sculpture.

WOOD-CUTTER'S HUT IN THE VALLEY OF VAUX DE CERNAY — EMILE DAMERON

An autumn scene in a quiet French valley. The woodcutter—who prepares material for the charcoal-burner—has his hut at the edge of the road that runs through the wood. His wife nurses her baby whilst she gossips with a passing girl in charge of a cow, and on the other side of the road another girl is



Under the direction of a priest the young members of an Italian Church Choir are practising their music. In the body of the church, on the other side of the gates, an appreciative audience is collected.

An effort to render pictorially the horrors of the destruction of Herculaneum during the eruption of Vesuvius in A.D. 79. A group of vestal maidens, laden with the sacred vessels from the temples, is joining another, who, terror-stricken, are watching the overwhelming of the city in the valley below.

A familiar scene in any great city. The little child, who has drifted away from her mother or nurse, realises that she is alone and lost. Her tears soon attract the usual sympathetic crowd, mostly women, it will be noted, the poorest of whom is undertaking the task of seeking information from the straying one.

A softly rippling sea on which are a few Dutch fishing boats. A buoy in the foreground suggests the shallows of this coast.

A CORNER OF THE STUDIO. J. E. DANTAN.

A painting of a sculptor's studio, with the artist at work on a relief of the "Triumph of Silenus," and the half-clad model sitting by his side.

CHILDHOOD OF BACCHUS. J. V. RANVIER.

The infant Bacchus, tended by nymphs, is being taught to swim in the clear waters of a wood-lined stream.

LA SEGUIA, NEAR BISKRA. G. GUILLAUMET.

A scene at the last moment of the day, when the heat is relaxed and the girls come out to fill t. eir pitchers from the streams which run outside the town walls.

A scene in a French children's hospital. There is a note of contrast in the half-shy attitude of the father in the foreground and the *abandon* of the greeting of the mother and child at the next bed.

An American artist's modern version of the return of the prodigal. The resolution to go back to the old home has been made too late, and the ragged wanderer is but in time to see the body of his aged mother prepared for burial.

Exhibited in the Salon in 1892. One of Mr. Sargent's most daringly successful works. This dancing girl of Spain is clothed in a yellow frock with yellow shoes, and a flower of the same colour is in her jet black hair.

An illustration in sculpture of the story of Abraham's outcast servant and her son. The despair of the mother and the exhaustion of the lad are forcibly rendered in the marble. The empty pitcher at their feet emphasises the point of the story.

A PRAYER TO THE MADONNA. M. BOMPARD.

Before a street shrine a fair Venetian girl is offering a prayer for succour or guidance. It is described by the artist as "A Scene of Popular Life" in Venice.

THE TRANSPORT "CORREZE" LEAVING TOULON. F. MONTENARD.

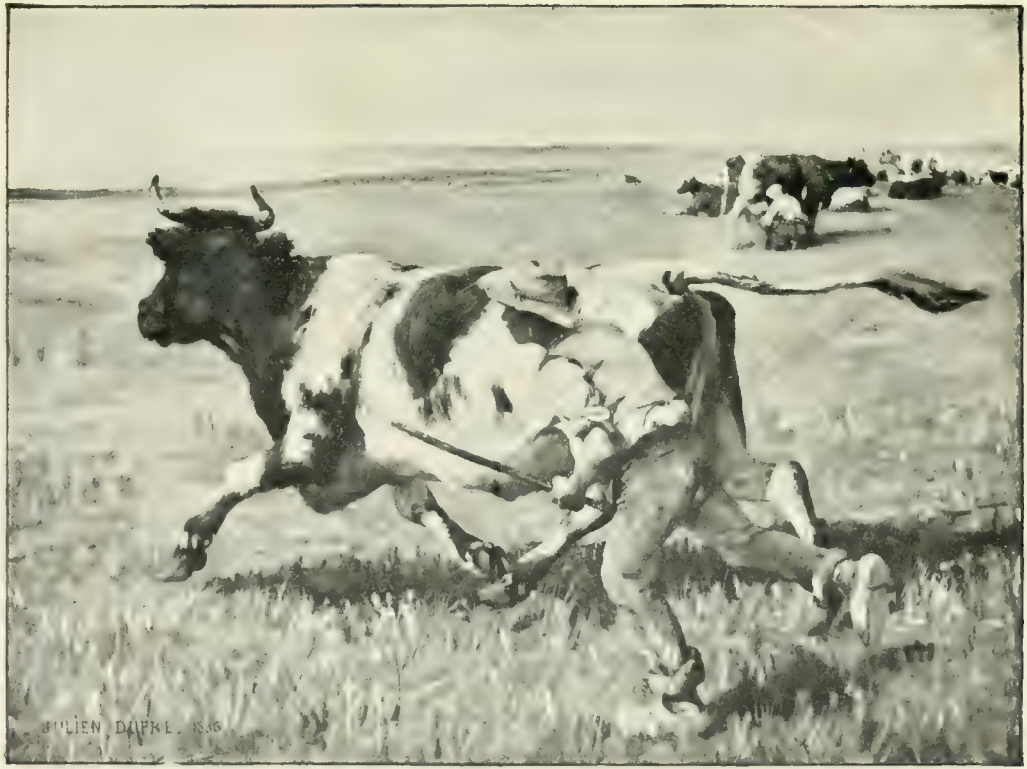
Painted in 1883, the picture gives a representation of a type of transport vessel that has long been obsolete. A view of the naval port of Toulon forms the background.

MOONRISE. HENRI HARPIGNIES.

A beautiful example of the work of the leading exponent of modern romanticism in landscape art in France. M. Harpignies may be termed the Corot of his day.

This, and the portrait of Carlyle in the Glasgow Art Gallery, are without doubt the masterpieces of Whistler's art. The picture was sold to the French authorities for £250.

M. Laurens easily takes his place as the greatest French historical painter. Among his best works are those relating to ecclesiastic events. This representation of the Inquisition record-keepers is painted in his most masterly manner.



A simple incident of French farm life. The artist has a reputation as a painter of cows. Another example of his animal work is given on page 64.

A REVERIE. FERDINAND HEILBUTH.

On the banks of a lake, against which is moored a boat, is seated a fair maiden absorbed in "Sweet and bitter fancies."

On a widely-extending plain two men are mowing the coarse, dank grass, which a woman—now seated at her mid-day meal—piles into heaps as it is cut.

THE LAST OF THE REBELS. J. J. BENJAMIN-CONSTANT.

A grim record of the "way they have in the East" of dealing with rebellion. The scene is in Morocco, and the white-robed Sultan rides victoriously between the rows of enchained and dead rebels.

THE RETURN OF THE GLEANERS. JULES BRETON.

In the pale evening light a company of gleaners is responding to the call of the field-guard to withdraw from the now denuded cornfield. This is one of the best examples of the work of this great painter of peasant life.

ON THE BEACH. VIRGINIE DEMONT-BRETON.

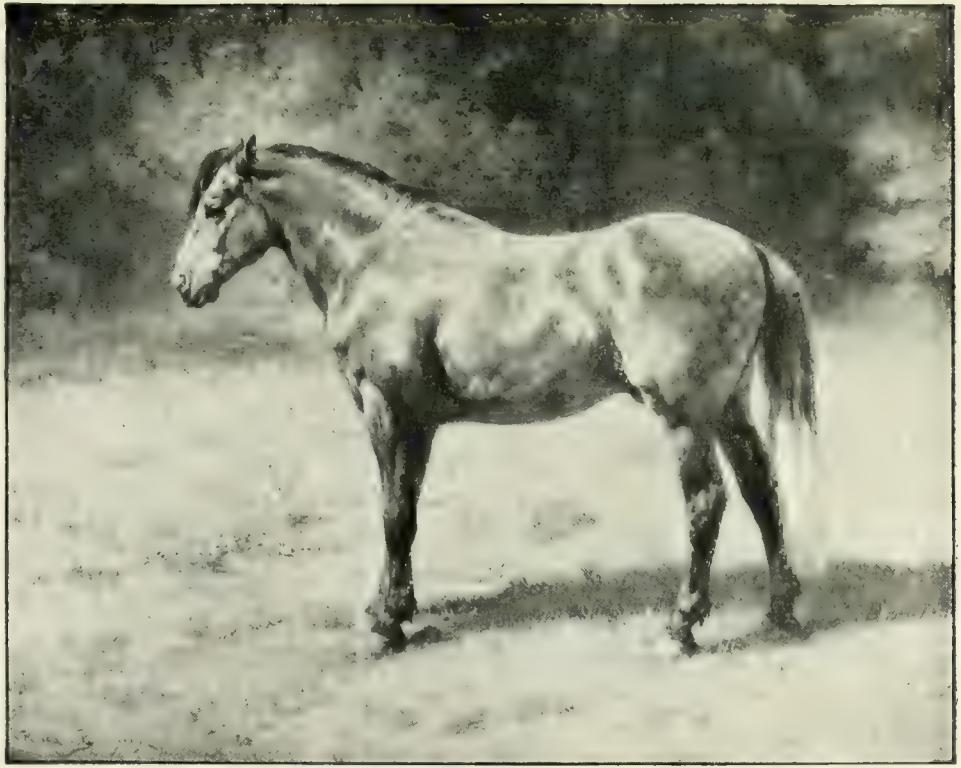
A fisherman s children have been bathing from a quiet spot on the sandy beach, under the eye of their mother, and are lazily drying in the sunshine.

On a pleasant farm-land bordering the sea two girls are bringing home the cattle at the close of the day. A sportive young calf is evidently giving trouble to one girl and affording amusement to the other.

THE PORTE D'ASNIÈRES: WINTER. RENÉ BILLOTTE.

"The Painter of the Suburbs" is the title conferred on this artist, for most of his subjects are found on the outskirts of Paris, and are shown under twilight or winter aspects.

STUDY OF A HORSE. ROSA BONHEUR.



A simple but perfect example of the skill of this great animal painter's work.

A grim realisation of the horrors of war. Broken gun-carriages, waggons and accoutrements, dead horses and men strew the ground, but the full note of the tragedy is sounded in the incident of the horse bearing on its back the inert form of its dead, or dying, master.

In a long procession the girls and women of the little Breton fishing town are returning laden with the spoil of the oyster-beds—left bare by the receding tide.

THE COCK FIGHT. J. L. GÉRÔME.

This was the first work exhibited by the artist at the Salon, and it brought him immediate success. It was painted in 1847, when Gérôme was twenty-three years of age.

THE PROCESSION. LUCIEN SIMON.

An extraordinary study of Breton character and expression is exhibited in this procession of fishermen and clergy proceeding down towards the sea—beating in surf in the background.

A typical example of the work of M. Chaplin, which consisted almost entirely of studies of the female figure. (See also p. 61.)

Divested of her robes "the chaste goddess" is just about to enter the clear stream which runs at her feet. Something has disturbed the quietude of her retreat, and she turns an anxious look towards the entrance to the glade.

A Swedish artist's impression of an English fisherman and fishing village. Painted at St. Ives, Cornwall.

A DIFF'CULT QUESTION. G. HAEHL.

Girlhood, verging on womanhood, finds many perplexing questions to propound; the serious look on this questioner's face suggests a matter of more than usual depth.

War is here depicted denuded of all its "pomp and circumstance," all its "glory." Along the snow-covered road, under the winter sky, trails the defeated army, dropping as it goes ghastly records of its passing—dead or dying men and horses, ruined and desolated homesteads.

An interesting study of an interior lighted by a window which is not seen in the picture, only its reflection in the glass of the framed drawing over the chest of drawers.

The *curé* of the village has called together an impromptu Catechism class in the garden of one of his parishioners.

THE MILKMAN'S BOAT.

WILLIAM RAINEY.

A characteristic scene of rural Holland from the brush of an English painter.

DEATH OF VIRGINIA. J. BERTRAND.

An illustration of the dramatic climax to Bernardin de St. Pierre's story of "Paul et Virginie." The heroine is wrecked when within sight of her home in Mauritius, and her dead body washed ashore.

The Fishermen's Chapel is an adjunct to most of the parish churches of French coast villages. They usually contain many votive offerings of the fishermen.

This Pharaoh, defiant of fate, has slain the messengers of misfortune; his autocratic mind cannot acknowledge failure of his plans. His hopes are all fixed on the distant horizon towards which he looks so intently.

A bright, cheerful record, by an American painter, of a Spanish cigar factory.

One of the most successful representations of this incident ever painted. The oppressive heat and loneliness of the wilderness, the despair of Hagar, are all wonderfully rendered.

The grey interior of an old Breton church, in which are portrayed, with wonderful characterisation, the village women in their Sunday clothes receiving the Sacrament. The acolyte and the little girl in the last row are not the least interesting figures in the group.

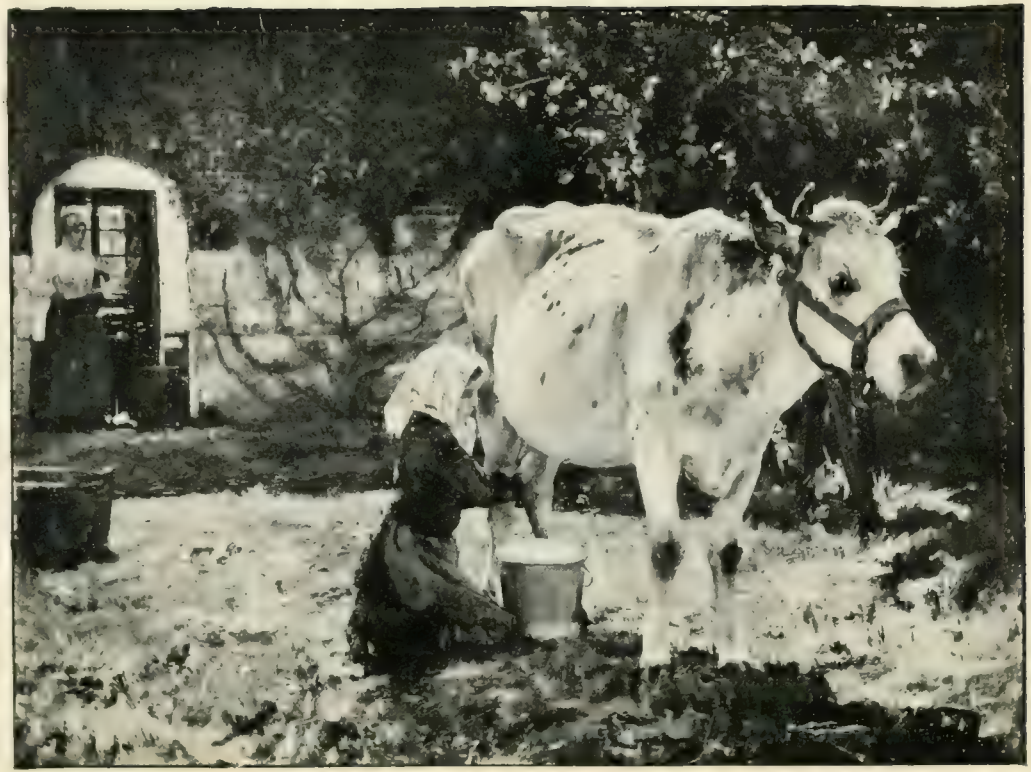
A [illegible] of the peasant girl of Domrémy entranced by one of her visions of her country's salvation.

Another characteristic example of the artist's work. An Englishman by birth, M. Chaplin was naturalised as an artist, as well as a citizen of France.

THE GLEANER. JULES BRETON.

A late example—painted in 1877—of the work of the great painter of French peasantry.

This subject was painted several times by the artist. One version is in the Tate Gallery, another in the Chicago Art Gallery. They were all presented by Mr. Watts.



On a sunny spot in front of the farm buildings a young girl milks the white cow, under the direction of a woman standing in the shadow of the house.

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